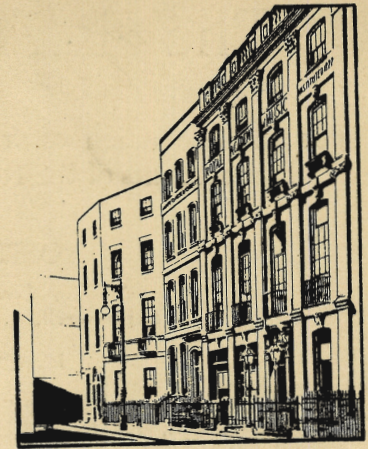
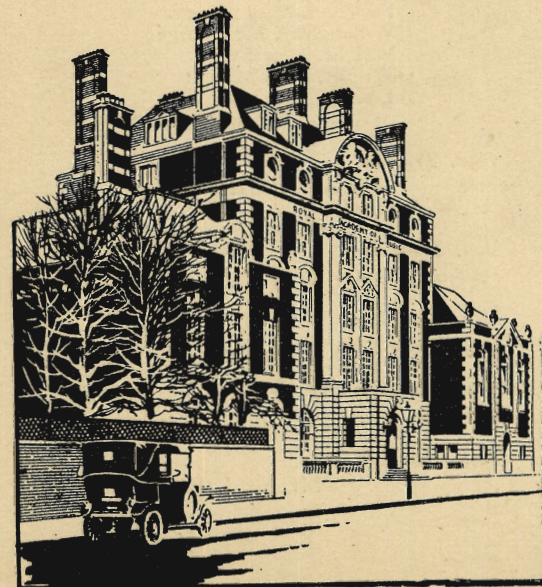


THE
R. A. M.
CLUB
MAGAZINE



TENTERDEN STREET, 1822



MARYLEBONE ROAD, 1911

No. 96



June
1933



PRICE 1/-

The R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
Past Students of the Royal Academy of Music

OFFICERS

President

Lord Gorell, C.B.E., M.C., M.A.

Vice-Presidents

Beauchamp, Mr Henry	Keel, Mr Frederick
Clive, Lieut.-Gen. G. Sidney,	Knott, Mr Thomas B.
C.B., C.M.G., D.S.O.	Waley, Mr Alfred J.
Dyke, Mr Spencer	Waller, Mr Percy
Moore, Mr Frederick	

Committee

Holland, Mr Theodore (1931-1933)	Coviello, Mr Ambrose (1933-35)
Langrish, Mr Vivian "	Owen, Miss Elsie "
Thomas, Miss Katie "	Robjohns, Mr Sydney "
Wilson, Miss Mary T. "	Soper, Miss S. Pitt "
Booth, Mr Victor (1932-1934)	Waley, Mr Alfred J. (Hon. Treasurer)
d'Oisly, Mr Maurice "	
Howell, Miss Dorothy "	Nash, Mr A. Brian (Hon. Secretary)
Woof, Mr Rowsby "	

Committee of Students' Branch

Askew, Mr Norman	Ralph, Miss Eileen
Grover, Miss Phyllis	Swanson, Miss Elspeth
Hawkrige, Mr Douglas	Willoughby, Mr George
Johnson, Mr Guy	Wright, Miss Avril
Martin, Mr David	Wright, Miss Margot
Moore, Miss Cynthia	Davies, Miss Joan
Prangnell, Mr George C.	(Hon. Assistant Sec.)

Hon. Trustees

Mr. Philip Leslie Agnew	Sir A. C. Mackenzie
Dr H. W. Richards	

Hon. Treasurer

Mr Alfred J. Waley

Hon. Secretary

Mr A. Brian Nash

Hon. Assistant Secretary

Miss Joan Davies

Hon. Auditors

Mr Alban Jeynes

Mr. W. J. Kipps

The R.A.M. CLUB MAGAZINE

Edited by W. WALLACE

No. 96

June 1933

CONTENTS

	PAGE
Editorial Notes	42
Lord Gorell (Portrait)	43
Orchestral Concert, March 31	44
Chamber Concert, March 30	44
Passing Notes	45
Recent Appointments	45
The Orchestra and Student-Status	46
Review Week, Lent Term	47
Annual Dinner	47
Annual Subscriptions	47
Musico Theorico	48
Mr A. Alger Bell (Portrait)	50
The R.C.M. Jubilee	52
The Library	52
In Memoriam: Frederic King, Ernest Torrence	53
Broadcasting	53
Notes about Members and Others	54
New Publications	55
Notices	56

Editorial Notes

IT IS gratifying to note that the University of Glasgow is about to confer the degree of Doctor of Laws upon the Principal. Sir John McEwen took the degree of Master of Arts in the University in the year 1888, and Alma Mater thus recognises the high distinction that her son has gained in the world of music.

There appears to be a disposition in some quarters to ignore the conditions in which the orchestra of any music-school exists, and to emphasize its having to rely upon outside professional aid at its concerts. To disregard what a school orchestra is, its purpose as a branch of education and its giving in public an account of its training, is an illiberal and ungracious attitude. Double basses and bass tubas do not grow upon every tree; it might happen that at some school there were students available for these and the heavier brass instruments upon whom the conductor could depend, but when there is a double bassoon part in the full score, and must be in the orchestra, what student is likely to take it up? Why quarrel with Beethoven for writing an important part for the instrument in the Choral Symphony? In a school whose purpose it is to educate and train students for a musical career, it is the serious duty, professorial as well as parental, to indicate, and wisely to select the most advantageous course. In every school there must be sporadic instances of talent in one direction and not in another.

In an article which appears in this number some remarks about 'Student-Status' are given, along with a quotation not wholly complimentary to our orchestra. It is applicable to every music-school orchestra in the country.

Very well, then, let every music-school with an orchestra adhere to this so-called 'Student-Status'. Let the programme announce that every one taking part is a *bona-fide* student, and let them perform, even with maimed rights, any work whatsoever. Exclude all outside help, and let the orchestra do its best—or its worst.



THE PRESIDENT
LORD GORELL, C.B.E., M.C., M.A.

[Press Portrait Bureau]

Orchestral Concert, March 31

The terminal *Orchestral Concert* fittingly gave a brilliant performance under Sir Henry Wood of the Third Symphony of Brahms, in which the strings, in number 102, distinguished themselves. In Mozart's *Concertante Symphonie* for solo violin (Beatrix Marr) and solo viola (Max Gilbert) the 1st and 2nd movements were reversed with advantage, and gave the soloists an opportunity for warmth of phrasing and richness of tone. Peter Churchill's fine playing of the 1st movement of Rubinstein's Concerto No. 4, Op. 79 justified the selection of this work. Schubert's *The Shepherd on the Rock* was sung by Mahry Dawes with clarinet obbligato by Eileen Tranmer, and James O'Neill sang the bass aria in *The Magic Flute*. The concert began with the overture *The Little Minister*, by an ex-student, Sir Alexander Mackenzie, who heard this gay and happy work to the best advantage. The programme closed with a work of a different calibre, *Ésion* by Ivor Walsworth, already heard at a Patron's Fund Concert. The difficult pianoforte part was played from memory by Eileen Ralph with distinction.

Chamber Concert, March 30

At the Chamber Concert on March 30, two movements of Mendelssohn's Octet in E flat, Op. 20 were played, supplementing the movements given at the earlier Chamber Concert of February 20. The violins now were David Martin, Beatrix Marr, Noreen O'Sullivan and Woolf Mernick, the violas and violoncellos continuing. The second movement of Dvořák's Quintet in G, Op. 77, and F. Bridge's Phantasy Pianoforte Quartet were given, Beatrix Marr leading in both, with Eileen Ralph at the pianoforte in the latter work. She further sang songs by Dowland and Campion with purity of tone and the 'intimacy' which the period reflects. D. Marjorie Hughes was heard with much acceptance in *Pétrouille*, an old song arranged by Weckerlin, and in Faure's *Après un Rêve*. An old German carol, *Ave Maria Zart*, arranged by Reimann, beautiful in its simplicity, was finely sung by Muriel Gale, accompanied on the organ by Douglas Hawkridge. Halvorsen's arrangement of a Passacaglia by Handel was played by David Martin (violin) and Max Gilbert (viola) with fine breadth of tone. Janet Hamilton-Smith sang five songs (MSS) by Raymond H. Bennell. The pianists heard were Guy Johnson (Chopin), Peter Churchill in his own *Sea Pieces*, and Margaret Martin (Bach Prelude and Fugue in G minor arranged by Szántó).

Passing Notes

The last weeks of the Lent Term were devoted to performances in the various departments of the Academy's activities. Operatic performances were given in the Duke's Theatre of Pergolesi's *Livietta and Tracollo* of the early eighteenth century; Purcell's *Dido and Aeneas* in Professor Dent's edition; and *The Ephesian Matron* by Dibdin. The conductor was Mr Herbert Murrill, who had a small orchestra of strings, a flute and cembalo. The interest lay in the directing of Mr Geoffrey Dunn, and if the singing 'goes without saying', special reference must be made to his ingenious *décor*, and his fertility as producer and orchestrator. The setting of the Pergolesi *Intermezzi* recalled the 'ornaments' in pottery of Staffordshire ware of a century ago, with appropriate dresses, and in Dibdin's *Serenata* the period was happily reproduced.

A week later further operatic performances were given under the direction of Mr B. Walton O'Donnell. Scenes were chosen from Gounod's *Faust*; Donizetti's *The Daughter of the Regiment*; and Verdi's *Aida*. The ladies' parts were taken by Catherine Wendol, Janet Hamilton-Smith, Sheila Morant and Muriel Gale. The men's parts gave scope for much resonant singing.

The Two-Pianoforte Recital by Vivian Langrish and Egerton Tidmarsh was remarkable in that each of the eight items in the programme was the work of an ex-student. It must suffice to give their names here. They were Vivian Langrish, Greville Cooke, Arnold Bax, Dorothy Howell, William Alwyn, Harry Farjeon and Felix Swinstead. Frederick Corder's brilliant arrangement of Weber's *Invitation to the Dance* concluded the concert.

In the same week it was the turn of the students themselves, who, with the assistance of the Griller String Quartet, undertook a programme of ten numbers of their own compositions. What might have been anticipated in students' work did not come to pass, and such influences as were manifest were wholly on the side of the orthodox. It was not the occasion for giving 'marks' for 'points', but it showed, in the music for strings, serious purpose worthy of encouragement.

Recent Appointments

The following have recently been elected:
Honorary Fellow (Hon. F.R.A.M.), Alfred Joseph Waley.
Associates (A.R.A.M.), Gerald Carne, Alfred C. Handley-Davies, Muriel Haworth, Elsa Jordan, Gladys London, Marjorie Playne.

The Orchestra and Student-Status

In the orchestra of any Music School the observant and thoughtful listener must reflect that from the nature of the players, their accomplishment, their ages and their physical capacity to undertake certain work, it is necessary to enlist the services of trained and trustworthy players in special departments. It is unlikely that a music student would adopt the cumbersome but nevertheless important double-bass or bass trombone or tuba, even if his family, not to speak of his neighbours, were to tolerate with chastened ears his emitting what Liszt called 'polyphonic obesities'. It has always been understood that school orchestras must have the help of professional players who, in what follows, may be called, in public school games parlance, 'foreigners', a term less objectionable than 'outsiders'. It is not, however, quite the rule to call definite attention to this in public criticism, but in one recent case it was done to a degree which justifies comment.

In a morning newspaper the following remarks were made on the Orchestral Concert of March 31:

'It must be remarked that this orchestra includes, except among the violins and violoncellos, a large number of distinguished professional players, who lead the various sections. Such a stiffening of the ranks may be necessary, when there is no outstanding player on a given instrument, but it should not be carried to the point of invalidating the student-status of the orchestra'.

Let us note the facts. There were 130 players in the orchestra. The 'Student-Status' was maintained unaided in the fifty-eight violins and twenty violoncellos. The total student-strings was ninety-eight. Of the sixteen violas there was *one* ex-student who is also on the professorial staff. Of the eight double-basses, three were students, three ex-students, one on the professorial staff, and one 'foreigner'. Of the three flutes, two were students, and one an ex-student on the staff. The oboes were one student and one ex-student. The four clarinet players were students. Of the two bassoons one was a student and the other an ex-student on the staff. The double bassoon was a 'foreigner'. Of the five horns one was a student, one an ex-student, one on the staff, and two 'foreigners'. Of the three trumpets two were students, and one an ex-student on the staff. Of the trombones and tuba one was an ex-student and three 'foreigners'. In the percussion two were students and two 'foreigners', one of whom is on the staff. Thus in the orchestra of 130 there were eight 'foreigners', that

is, players not connected with the Academy as ex-students or as members of the staff. The 'large number' in this case amounts to five per cent. But, it may be objected, the ex-students have no claim to 'student-status'. Very well, let us include them with the 'foreigners'. Their 'large number' is twenty, or fifteen per cent. Accordingly eighty-five per cent. of the R.A.M. Orchestra on March 31, 1933, claimed 'student-status'. It may be added that it is only by ratios, and not by wild assumptions about a 'large number of distinguished professional players who lead the various sections', that their proportion can be estimated. In this instance *the* 'large number' happened to be the eighty-five per cent. of students. Still, in the end, who decides what players are to be included in the orchestra? Who?

'Review' Week

The 'Review' Week was held from March 27 to April 1, and the lectures were more directly concerned with musical and allied subjects than has been the case on former occasions. The lecturers were Professor C. Delisle Burns on The Arts in Modern Life; Eric Brough on the Artist and his Audience; Alban Jeynes on the Film; Walter Vale on Organ Playing; Walter De La Mare on the Prose of Fact and of the Imagination; Adam Carse on Brass Instruments; and Miss Esmé Beringer on the Psychology of Lady Macbeth.

Annual Dinner

The Annual Dinner will this year again be held at the Dorchester Hotel, Park Lane, W., on Thursday, June 29, at 7.30 for 8 p.m., and Lord Gorell, C.B.E., M.C., M.A. (President of the R.A.M. Club), will be in the chair. The Management of the Hotel has very kindly issued an invitation to members and their guests to avail themselves of the Dancing (Ambrose's Band) and Cabaret in the Hotel after the Dinner if they so desire.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town Members and 5s. for Country and Student Members) were due on January 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Musico Theorico*

* NOTE.—The original spelling of quotations and musical terms has been preserved.

A Person who Studies the Science of Musick in Private, and writes Treatises and Comments thereon; endeavouring to explain in the dark Passages of the Antients, as well as to give Instructions by Practice

Thus would William Tans'ur describe himself in *A New Musical Grammar or The Harmonic Spectator* (1746) expanded into *The Elements of Musick Display'd; or, its Grammar or Ground-work made easy: Rudimental, Practical, Philosophical, Historical, and Technical* (1767-1772).

Therein lies much of the manner in which musical instruction was conveyed a couple of centuries ago. The system was based on dialogue, a very ancient device, invented by Socrates to exasperate schoolboys, and continued a few hundred years later by Morley, who took up the tale as far as music is concerned in the year 1597. But music was not always discussed. For instance, Morley's Scholler is made to say, 'I pray you, begin at the very beginning and teache me as though I were a childe'. Then when he was upbraided for forgetfulness he exclaimed, 'O I cry you mercy, I was like a potte with a wide mouth that receiue quickly and letteth out as quickly'. Master and Scholler were on good terms. The latter expresses his surprise at finding his Master up so early and out of doores. The Master falls into allegory. 'It is no maruaile to see a Snayle after a Rayne to creepe out of his Shell, and wander about seeking moysture'. To which the Scholler justly replies, 'I pray you talk not so darkly'.

Thus continues the agreeable rattle, with some ciuilitie, in the sixteenth century. Later on the exchanges were less gracious and the dialogue took the course of making the pupil ask the most fatuous questions, so as to make him writhe under the censorious tongue of the teacher, who in one passage cries out 'O great stupidity!'.

Tans'ur having set forth the qualities which a Musico Theorico should possess, proceeds to instruct by means of his *Musical Alphabet*.

He begins by declaring that the Ear is the Umpire of Sound. On musical forms we learn that an *Anthem* is a divine song in prose. *Grandee* and *Concerto Grossi* are the Grand Chorus. A *Fuge* is Parts flying one before another, etc. (Note the *etc.*) To this might be added *Risvegliato*, a lively strain following a dull one.

A *Seranade* is Night Musick played at the Door or Window. *Sonnetts* are curious songs set to music, but *Musette* is a modest song sung by a woman.

Evidently he is not familiar with many instruments. A *Dulcino* is a bassoon; a *Curtail* a double bassoon. (In a contemporary dictionary this word means a drab or slut.) *Douced* is strung with wire. *Pedals* are feet-organs, and a *Language* is the stopper before the wind-cutter of flutes. (Perhaps connected with a flageolet.) The gem is *Emphysoomena*, meaning several instruments. The odd thing is that he is not so far astray, for he must be thinking of wind instruments. The word is the wrongly spelt plural of a Greek word meaning a blowing up, a word which has the same meaning in ancient as in modern Greek, but the modern Greeks use for their wind a word which we connect with motor tyres.

As one would expect, the larger number of words refer to marks of expression, more to singing than to playing. There is much enlightenment. *Bizarro* is to change as the composer or performer pleases, quick or slow. (Boccherini uses the word.) It is not to be associated with *Capriccio*, to perform carelessly. *Chorma* is a very flourishing way of singing (spelt *Chroma* in another text), but when the intervals are a little disagreeable they are *Concinnous*. In the same breath *Coloratura* is to have all the trilloes and ornaments as can be made, a *Trilloing* or *Shaking* being a roulade. To speak *Stunt* and bold is to sing *Stoccato* or *Stentato*, labouring to express the passion of the Subject, but when you come to *Sospiro* you are to rest or keep silent. Then the singer is admonished with *Tasto Solo*, you are to strike such Sounds till other words come on. When the singer is given time to express the passions you must indicate *Temporegiato*; but *Tronco*, cut sounds short, leaving room for the Singer to make signs of Grief, Wonder, Sighs, or Surprise. *Extempore* is to sing or play harmoniously with another, without the notes pricked down. With this consorts *Vaump*, to amend or fill up, or a kind of *Sham Bass*. No wonder after this that we have *Jar*, in 'anticipation', when sounds disagree or disagreeing sounds. There being no Italian word beginning with W, Tans'ur falls back on *Whizzing*, which means a sound like hot lead poured into water. But he has Z, *Zimri*, a vain-glorious, conceited musician, who murdered his Master because he could not out-do him in the Art of Musick.

Enough of the *Alphabet*. There is always scope for diversion among these old treatises, and we should have nothing but sympathy with those who had to wade through the morasses of elementary stuff before, if ever, they reached clear water.

It is well, however, to call attention to matters about which Members in their earlier days might have been questioned in their 'Elements' papers, and to suggest to them how woefully they would have come to grief, had their Examiner been Mister Tans'ur.

Mr A. Alger Bell

Mr A. Alger Bell, for reasons of health, has tendered to the Committee of Management his resignation as Secretary of the Royal Academy of Music, and the Committee has accepted it with keenest regret.

Mr Bell has a very fine record of faithful and devoted service to the Academy for more than 41 years, during which he has acted as Chief Clerk, Cashier, Assistant Secretary, and finally as Secretary. In all his work he has shown great enthusiasm, energy and ability in dealing with the complicated details connected with the administration of the Institution, and by his retirement the Committee feel that the Academy is losing a devoted servant and friend. His resignation will take place at the end of July.

In addition to his activities in the Academy, in Mr Bell there is a fine example of good citizenship. Since the year 1921 he has sat as Councillor on the Borough Council of Hornsey, and has served on a number of Committees. He is also an old Territorial and was called up in August 1914 with the rank of Battery Quartermaster-Sergeant in the 5th London Brigade, R.F.A. (T.). He went to France with his Battery early in 1915, and later he was transferred to General Head Quarters at Rouen and promoted to rank of W.O.1. He returned on demobilization in 1916, and continued as Assistant Secretary in the Academy till 1926, when he became Secretary. In the less militant field of Freemasonry he observes and fulfils his obligations with characteristic sincerity, and is a Life Governor of each of the four Institutions.

It is right to place on record Mr Bell's public spirit and his interest in spheres outside the Academy for which his many qualities fitted him. Voluntary services such as these, performed modestly and remote from spectacular display, merit our admiration and respect, and it is to be hoped that Mr Bell may still carry on his work in citizenship. All good wishes go with him.



A. ALGER BELL, Esq.

[Alex. Corbett

The Jubilee of the R.C.M.

On the occasion of the Jubilee of the Royal College of Music the following address was presented. It was signed by the President, H.R.H. The Duke of Connaught, K.G., and the Chairman of the Committee of Management, Mr Philip Leslie Agnew, Hon. F.R.A.M. The R.A.M. was represented at the Concert on May 9.

TO THE PRESIDENT AND COUNCIL OF THE ROYAL COLLEGE OF MUSIC

The President and the Governing Bodies of the Royal Academy of Music desire to offer to the President and Council of the Royal College of Music their warmest congratulations on the attainment of the Jubilee of the Royal College of Music, and to express the hope that the fifty years of distinguished service in the cause of Music just concluded may be the prelude to an uninterrupted and continuous course of development and success.

Together with the rest of the musical life of the British Empire the Royal Academy of Music has seen with pride and gratification the notable artistic work carried on by its Sister School and has shared to some degree in the lustre which has been shed on British Art by the many distinguished and honoured names associated with the Royal College of Music.

The Academy rejoices in the cordial and close relations which characterise the educational activities carried on jointly by the two Royal Schools of Music, and looks forward not only to an enlargement of effort, but to close and more intimate association and co-operation in the future in all matters which affect the well-being of the Art of Music throughout the Empire.

The Library

GIFT IN MEMORY OF ALFRED KALISCH

The musical world recently sustained a great loss in the death of Mr Alfred Kalisch, well known to concert-goers and frequenters of the Opera. As a scholar of Balliol, as a linguist which entitled him to a well-deserved position as contributor to musical journals on the Continent, he upheld in its worthiest the broad and liberal principles of musical criticism. And now through the kind thought of his sister, Mrs Hoster, who has won renown in her own sphere, the valuable gift of a long series of bound volumes of the *Musical Times* from his library comes to ours. They will be greatly appreciated, both now and hereafter, as contemporary documents of the period to which they relate.

In Memoriam Frederic King, Hon. R.A.M.

1853-1933

We regret to announce the death of Mr Frederic King, which occurred on May 20, in his eighty-first year. For over fifty years he was devoted to his art, both as a public singer and teacher. He joined the Professorial Staff in 1889 and was elected Hon. R.A.M. in 1895. The sketch of him which appeared in the Club Magazine of March 1930, No. 86, contains the words 'like master, like man', and it is sad to reflect upon his loss and that of his pupil Robert Radford, two singers of great distinction. It is some satisfaction to remember the address presented to Mr King by the Committee of Management on his retirement from the Professorial Staff, and to feel that he passed out not unhonoured or unthanked.

Ernest Torrence

1878-1933

Westmorland Scholar and Gilbert R. Betjemann Prizeholder 1900.

We regret to announce the death of Mr Ernest Torrence, well known as an actor on the screen. As his distinctions show, he began his career as a singer, and was a fine all-round musician, acting in comic opera and musical comedy. His imposing personality led him naturally to Hollywood, where he gained his villainies in films by the affection in private life in which he was held.

Broadcasting

The following names have recently appeared in B.B.C. Programmes:

AS COMPOSERS AND CONDUCTORS

York Bowen, Arthur Bliss, John Barbirolli, Hubert Bath, Arnold Bax, Warwick Braithwaite, Lieut. F. V. Dunn, Lieut. Neville Flux, Sir Edward German, Alma Goatley, Julius Harrison, Michael Head, Walford Hyden, Frederick Keel, Reginald King, Sir Alexander C. Mackenzie, Sir John B. McEwen, B. Walton O'Donnell, Montague Phillips, George Posford, William Wallace and Sir Henry Wood.

AS PERFORMERS

John Armstrong, Hildegard Arnold, Ethel Bartlett, Thorpe Bates, Philip Burton, Suzanne Botterell, Eric Bray, Ernest Butcher, May Blyth, G. D. Cunningham, Alfred Cave, Henry

Cummings, Spencer Dyke, Ben Davies, Arthur Fear, Watson Forbes, Herbert Fryer, Eric Greene, Tate Gilder, Frederick Grinke, Isabel Gray, Helen Gaskell, Sydney Griller, Olive Groves, Leon Goossens, Marjorie Hayward, Frederick Hartley, Roy Henderson, Colin Hampton, Garda Hall, Raymond Jeremy, Reginald King, Dorothy Manley, William Michael, Jack O'Brien, Elsie Owen, Jean Pougnet, Reginald Paul, Claude Pollard, Foster Richardson, Cedric Sharpe, Irene Scharrer, Jack Shinebourne, Carl Taylor, James Topping, Thelma Tuson, Eva Turner and Margaret Wilkinson.

Notes about Members and Others

Mr Frederick Grinke and Miss Dorothy Manley gave a violin and pianoforte recital at Wigmore Hall on May 9.

Miss Florence Hooton and Miss Dorothy Manley gave a violoncello and pianoforte recital at Wigmore Hall on June 20.

Mr Ernest Read conducted the London Junior Orchestra at the Central Hall, Westminster, on May 20.

Mr Frank Britton gave a Pianoforte Recital at the Grottrian Hall on May 18.

Mr Robert Edwards gave a Pianoforte Recital at Wigmore Hall on May 26.

Miss Joan Coxon, Miss Hilda Bor and Mr Eric Brough gave a Recital of Songs and Music for two Pianofortes at Wigmore Hall on May 23.

Mr Ronald Cliff's pupils gave a rendering of Pergolesi's 'Stabat Mater' at the Blue Triangle Hall, Nottingham, on April 2.

Miss Angela Judd (Pianoforte), Miss Vera Dumain (Mezzo-Soprano), Mr David Martin (Violin) and Miss Gwendoline Johnson (Accompanist) gave a Concert at the Northwick Park Hall, Harrow, on March 30.

Miss Peggy Grummitt (Pianoforte) and Mr Leon Goossens (Oboe) gave a Recital at the Royal Pavilion, Brighton, on May 13.

Miss Norah Grace played Violin Solos at an Organ Recital given in Winchester Cathedral on April 30.

On April 30, Mr Reginald Paul played at a Brahms Centenary Concert and also broadcast from Oslo on May 7.

Mr A. J. Timothy gave Organ Recitals at the Church of St Vedast Foster on March 20 and 27.

Mr Ernest Gipps gave a Violin Recital at Wigmore Hall on May 5.

Miss Harriet Cohen gave a recital of Sir Edward Elgar's Compositions at Wigmore Hall on May 16.

Mr Patrick Cory has been appointed Music Director at Bromsgrove School, Worcestershire.

In connection with the recent Jubilee Celebrations, Mr H. Scott-Baker has been elected Hon. R.C.M.

At Wigmore Hall on June 7 Miss Peers Coetmore gave a Violoncello Recital with Chamber Orchestra, conducted by Mr Eric Brough.

The 'Tre Santi' Music Club and Ladies' Choral Class, under the direction of Miss Roma Ferguson, gained a First Prize at the London Musical Competition Festival, Central Hall, Westminster, on March 27.

Miss Dorothy Green acted as adjudicator for the Midland Counties' Choral Competitions held at Birmingham on April 1.

Mr Tobias Matthay has recorded his Prelude and Con Bravura, Op. 16, and 'Twilight Hills' and 'Wind Sprites' from Surrey Hills, Op. 30.

Mr Walenn's Pupils took part in a Concert at the Wigmore Hall on April 1. The programme included A Composition for Thirty 'Cellos by Mr Norman O'Neill.

Mr John Booth's Choir, 'The Florian Lady Singers', won the 1st prize at the Hastings Musical Festival in March.

Miss Garda Hall and Mr James Walker were soloists at the Chichester Orchestral Society's Thirty-fourth Concert, conducted by Mr Norman Demuth, at the Assembly Room, Chichester, on May 18. Included in the programme were works of Mr Peter Burges and Mr James Walker.

Miss Dodsley Bennetts played two of her own compositions at a concert held at Peterborough in May. She also assisted her sisters, Miss Somers Bennetts (Violin) and Miss Milner Bennetts ('Cello), in a Trio by Boyce at the same concert.

New Publications

Easy Pieces for Piano—

Dance Suite: Minuet; Gavotte; Tiptoe Dance; Hornpipe; Marching Tune (Murdoch) *Barbara Kirkby-Mason*

'The Visible and Invisible in Pianoforte Playing'

(Oxford University Press)

Tobias Matthay

Songs—

Winter Tree

Young Thorn Tree with the Wind (Murdoch)

H. V. Jervis-Read

Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.